

GIVING YOU THE BEST THAT I GOT

Anita Baker





GIVING YOU THE BEST THAT I GOT

Anita Baker

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GIVING YOU THE BEST THAT I GOT

Words and Music by
ANITA BAKER, SKIP SCARBOROUGH
and RANDY HOLLAND

Ain't there something I can give you
In exchange for everything you give to me
Read my mind and make me feel just fine
When I think my peace of mind is out of reach

The scales are sometimes unbalanced
And you bear the weight of all that has to be
I hope you see that you can lean on me
And together we can calm a stormy sea

We love so strong and so unselfishly
They don't bother me so I'm gonna keep on
Giving you the best that I got, baby
They don't bother me, said I'm gonna keep on
Giving you the best that I got, listen baby

Everybody's got opinions
'Bout the way they think our story's gonna end
Some folks feel it's just a superficial thrill
Everybody's gonna have to think again

We love so strong and so unselfishly
They don't bother me so I'm gonna keep on
Giving you the best that I got, baby
They don't bother me, said I'm gonna keep on
Giving you the best that I got, listen baby

Somebody understands me
Somebody gave his heart to me
I stumbled my whole life long
Always on my own, now I'm home

My weary mind is rested
And I feel as if my home is in your arms
Fears are all gone, I like the sound of your song
And I think I want to sing it forever

We love so strong and so unselfishly
And I made a vow so I tell you now
I'm giving you the best that I got, baby
I bet everything on my wedding ring
I'm giving you the best that I got, givin' it to you baby

GIVING YOU THE BEST THAT I GOT

Words and Music by
ANITA BAKER, SKIP SCARBOROUGH
and RANDY HOLLAND

Medium beat $\text{♩} = 108$

Dmaj7

A(9)/C \sharp

C Bm Am7 D/G F \sharp m7

mp

Red.

Red.

B \flat Am7 Gm7 C/F D/E

Red.

Verse 1:

E/A A

E/A

A

C \sharp m7

1. Ain't there some-thing I can give you— in ex-change— for ev- ery-thing— you gave—

Dmaj9

— to me?

Read— my mind and make me feel— just fine,

Verses 2 & 3:

Cmaj7 Bm7 Bm7/E E/A A

when I think— my peace of mind— is out of reach.

The scales are some-times—
2. Ev - ery - bod - y's

E/A A C#m7

— un - bal - anced,—
got o - pin - ions—

and you bear the weight of all— that
'bout the way they think our sto - ry's has to be.
gon - na end.

Dmaj9 Cmaj7

I hope— you see that you— can
Some— folks feel it's just— a

lean— on me, su - per - fi - cial thrill;

and to - geth - er we can calm— a
ev - ery - bod - y's gon - na have— to

Bm7 Bm7/E Dmaj9 A(9)/C# Cmaj7

storm - y sea.—
think a gain.—

mf We love— so strong and so un - self - ish-

Bm7 Bm7/E Dmaj9 A(9)/C \sharp

And I tell you now
They don't both-er me,
that I made a vow;— I'm
so I'm gon-na keep— on

Cmaj7 Bm7 A/C \sharp Dmaj9 A(9)/C \sharp

giv- ing you the best that I got,
giv- ing you the best that I got,
ba - by.
Yes, I tell you now—
They don't both-er me,

To Coda \oplus 1. D.S. \S

Cmaj7 Bm7 Bm7/E

— that I made a vow;— I'm
so I'm gon-na keep— on
giv- ing you the best that I got,
giv- ing you the best that I got,
hon - ey.

2. Bridge:

Bm7/E A/E 3.

lis-ten, ba - by.
Some- bod - y
mf
un- der- stands——— you;

The musical score consists of four staves of music for voice and piano. The top staff uses a treble clef, the second and third staves use a bass clef, and the fourth staff uses a treble clef. The key signature is A major (no sharps or flats). The music is in common time.

Chords and Key Signatures:

- Staff 1: A/E (measures 1-2), Am/C (measure 3), Bm7 (measure 4), C#m7 (measure 5).
- Staff 2: Dmaj9 (measures 1-2), Dmaj9/E (measure 3), D.S. § al Coda (measure 4).
- Staff 3: Coda (measure 1), Bm7/E (measures 2-3), Dmaj9 (measure 4), A(9)/C# (measures 5-6).
- Staff 4: C (measures 1-2), Bm7 (measure 3), Bm7/E (measures 4-5).

Lyrics:

some-bod-y gave his heart to me. I've stum-bled my whole-life long, al-ways on my own, now I'm home. — giv-in' it to you, ba-by. Giv-ing you the best that I got.

Performance Instructions:

- Measure 3: 3 (overline)
- Measure 4: D.S. § al Coda
- Measure 5: mp
- Measure 6: 3 (overline)
- Measure 7: Repeat ad lib. and fade

Verse 3:

My weary mind is rested,
And I feel as if my home is in your arms.
Fears are all gone, I like the sound of your song,
And I think I want to sing it forever.

We love so strong and so unselfishly,
And I made a vow, so I tell you now;
I'm giving you the best that I got, baby.
I bet everything on my wedding ring;
I'm giving you the best that I got, givin' it to you, baby.

R U L E S

Words and Music by
MAGGIE RYDER, PHIL NICHOLL
and GRAHAM LAMB

Love was meant to be loving
So many times we don't give, we take
Love has really no conception of this rule

Days you gave me were numbered
And as a rule they were hard to take
All it took was the number of a fool

Rules were made to be broken
So many hearts break the same way too, aw baby
I said that you ain't no exception to the rule, yes sir

Your answer begging my question
It seems I left you too late to ask
Was this really your intention
From the start

The nights you left me are empty, baby
As for the answer they changed the past
I tried to let you explain your change of heart
How could you change your mind

Rules were made to be broken
So many hearts break the same way too, aw honey
I said that you ain't no exception to the rule

How could they say
It would be better this way... without you
When by the usual rules
I kept presuming that you would stay, baby

So many hearts break the same way too, now mister
I said that you ain't no exception to the rule
You...

Gonna get on my bad heart
Just like everybody asks you
You've gotta help, baby
You've gotta help me convert too

You better hear what I'm tellin' you

RULES

9

Words and Music by
MAGGIE RYDER, PHIL NICHOLL
and GRAHAM LAMB

Medium fast $\text{♩} = 104$

Play 3 times

Am7 G/A Dm9 Bm7(♭5) E7 aug (+9) Am G/A Dm9 E7(♭9)

Verse:

Am7

G/A

D/F♯

1. Love was meant to be lov - ing;
2. Your an - swer beg - ging my ques -

so man - y times— we don't
it seems I left you too late.

B7sus

C

G

Em7

F F/G

give, we take.—
— to ask.—

Love has real - ly no con - cep - tion— of this
Was this real - ly your in - ten - tion— from the

rule.—
start?

Fmaj7

G

Am7

G/A

Days you gave me were num - bered,
The nights you gave me were emp - ty, ba - by;

Rules - 3 - 1

D/F# B7sus C G

and as a rule they were hard to take.
as for the an - swer, they changed the past.

All it took was the num -
I tried to let you ex - plain.

Em7 Fmaj 7 G/F 1. To next strain
 Fmaj 7 E7 aug (+9) 2. Fmaj 7 E7

— ber of a fool..
 — your change of heart.
 — How could you change your mind?

Chorus:

Am D/E **D9**

f Rules were made to be bro - ken. So man - y hearts break the same.

Musical score for "Honey Bee" featuring lyrics and chords:

E/F# G**♭**/B**♭** Am7 D/E

— way too, aw hon - ey. I said that you ain't no ex - cep - tion to the

1. C/D B7sus D.S. $\frac{2}{3}$
 E7aug(+9)

rule, yes sir.

2. Am G/A
 rule.

Am G/A To next strain 3.4. D9 E/F#
 Now tell me, rule.

Repeat ad lib. and fade G/B7/Bb

Fmaj 7 G/F Fmaj 7 G/F Am7
 how could you— say,— it would be bet - ter this— way— with - out

mf

you? When by the u - su - al rules I

Fmaj 7 G/F

kept pre - sum - ing that you would stay.

B7sus E7aug(+9) D.S.S. $\frac{2}{3}$

The musical score consists of six staves of music. Staff 1 (top) shows two endings: ending 1 in C/D and ending 2 in Am. Staff 2 (second from top) shows a transition to the next strain in Am. Staff 3 (third from top) shows a 3/4 section in D9. Staff 4 (fourth from top) shows a repeat section in E/F#. Staff 5 (fifth from top) shows a section in Fmaj 7. Staff 6 (bottom) shows a section in B7sus. The lyrics are integrated with the music, appearing below the staves. Chords are indicated above the staves, and dynamic markings like 'mf' are present. Measure numbers 1, 2, 3.4., and 4 are indicated at the start of their respective sections.

YOU BELONG TO ME

Words and Music by
GRAHAM LYLE, TERRY BRITTEN
and BILLY LIVESEY

I need you near me
Need you to be there
I can't let go of you now

Nobody loves you
Like I can love you
I'll just keep holding on somehow

I give nothing less
Than my very best
And I'm staking my claim to your heart, your heart

Chorus:

You belong
You belong to me
You know this love of mine is guaranteed
You belong
You belong to me, baby, baby
Now and forever it will always be

You know where to find me, you know I'll be there
Baby, I'm hooked on your line
Then I'm reminded your world is calling
I play a part on the sidelines

My role is to wait and anticipate
That moment that you walk through my door, my door

Repeat Chorus

Maybe I have no rights, child
But when your arms are holding me tight
Your kisses tell me all I want to know
I got one problem, I can't let you go

And your kissin' tells me all I want to know
I got this problem babe, I can't let you go

Repeat Chorus

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YOU BELONG TO ME

Words and Music by
GRAHAM LYLE, TERRY BRITTEN
and BILLY LIVSEY

Medium fast $\text{♩} = 104$

The musical score consists of four staves of music. Staff 1 (Treble and Bass) starts with chords E♭/B♭ B♭, G♭maj7 A♭, G♭(9) Fm7, followed by two endings: 1. C♭maj9/D♭ and 2. E♭m9 Fm7 B♭. Staff 2 (Treble and Bass) follows with chords E♭m9 Fm7 B♭, then continues with lyrics "She wants you near her, only to be there; she won't let go of you now." Staff 3 (Treble and Bass) continues with lyrics "on- ly to be there; she won't let go of you now." Staff 4 (Treble and Bass) concludes with lyrics "No-bod- y loves you like I can love you; I just keep hold-ing on some-". Chords shown include Gm7, G♭(9), E♭/F F, B♭, and G♭(9).

You Belong To Me - 4 - 1

E♭/F F **E♭m9** **E♭9**
 how. It's point-less, I guess,— to be so pos-ses-sive, but I'm

G♭(9) **A♭** **B♭** *Chorus:*
 stak-ing my claim to your heart. You be-long,— you be-long—

E♭/B♭ B♭ **Fm7** **Gm7** **B♭m7/E♭**
 — to me;— you know my love for you is guar-an-teed.

F/C C **E♭/B♭ B♭** **Fm7** **Gm7**
 You be-long,— you be-long— to me,— now and for-ev-er it will

1. **B♭m7/E♭** **Fm7 Gm7 C** **Fm7** **C** *D.S.* 
 al-ways be.

2.
B_bm7/E_b

F/G G F/G G

al - ways be. May - be I have no rights,— oh, but

Fm7 Cm7 Fm7

when your arms are hold-ing me tight,— and your kiss-es tell — me

F/G B_bm7/E_b

all I want to know.— My on - ly prob-lem is let-ting you go.—

F_#/C_# F_# E/B F_#m7 G_#m7

Instr. solo ad lib.

1. Bm7/E 2. Bm7/E F_#m7

Oh, and your kiss - es tell — me—

16

F#7 A(9) B7sus B

all I want — to know, but I will nev-er get used to let-ting you go.

F#/C# E/B B F#m7 G#m7

You be - long, — you be - long — to me; — you know this kind of love is

Bm7/E F#/C# F# E/B B

guar - an - teed. You be - long, — you be - long — to me, —

F#m7 G#m7 Bm7/E E/B B

now and for - ev - er it will al - ways be. You be - long, — you be - long —

D/A A F#m7 G#m7 Bm7/E

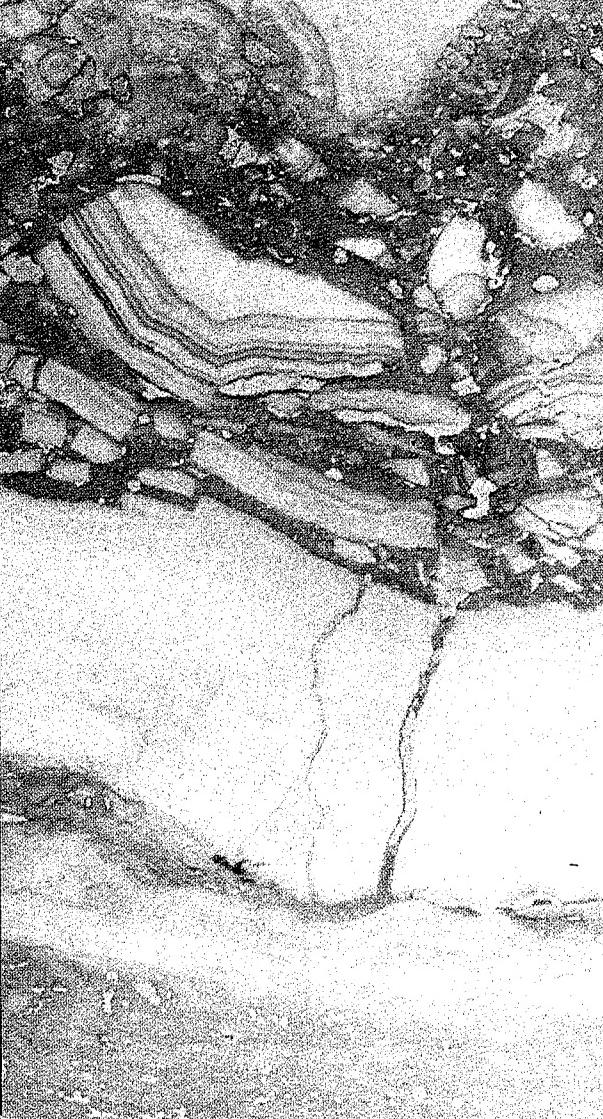
— to me. — Repeat ad lib. and fade

Verse 2.

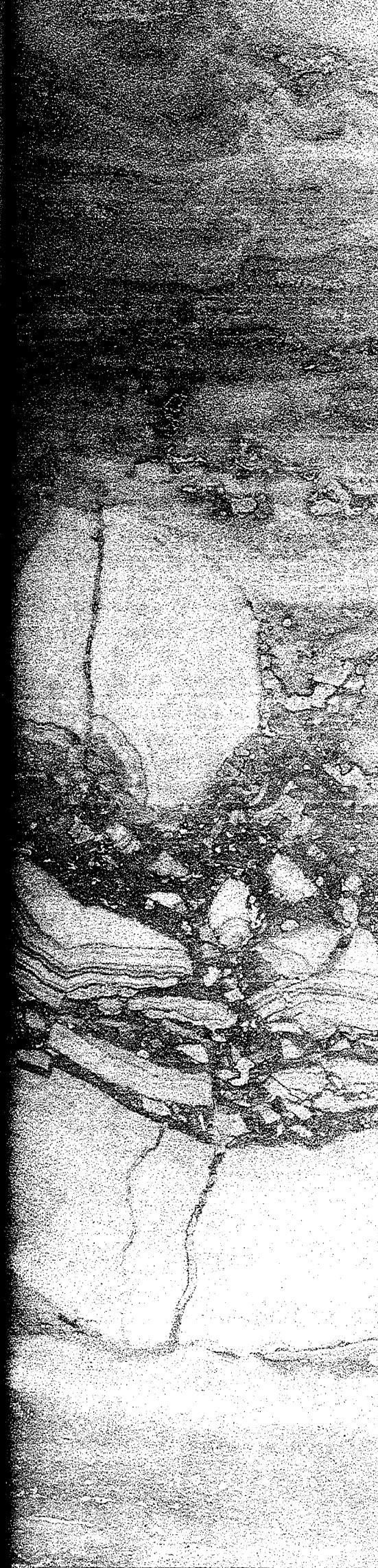
Every moment we share is stolen (feel in my heart);
Nothing's so precious as time (you don't love me).
Then I'm reminded your world is calling (I play a part);
I play a part on the sidelines (I wait for you).
My role is to wait, anticipating the minute you walk through my door.
(To Chorus:)











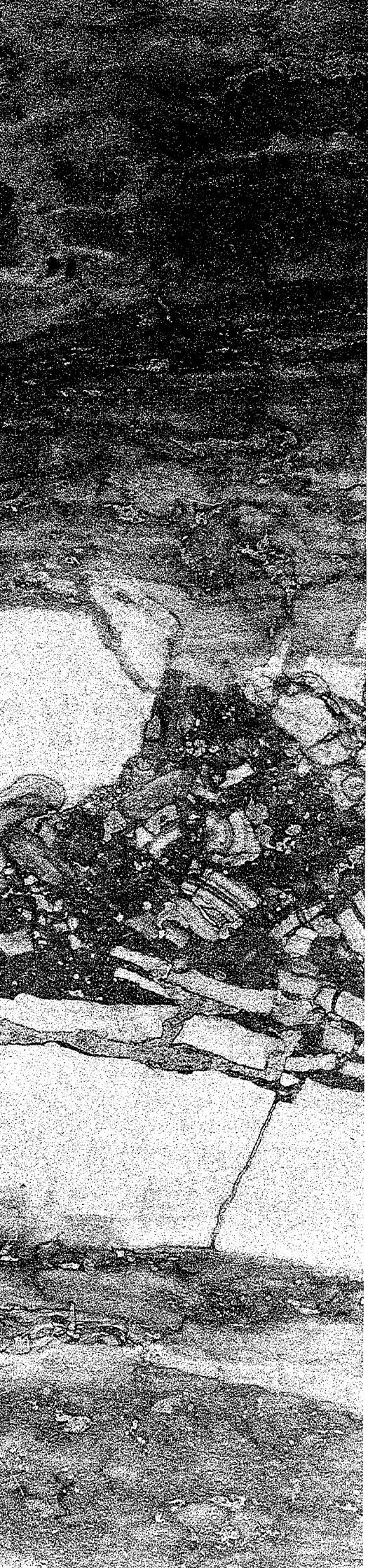
Anita Baker

Anita Baker doesn't think she's a singer. "To me a singer is somebody who can take any song and sing it," she says. "I can't do that. I have to personalize a song. I have to fit it to me. Personalizing means fixing a song so I can take it from A to Z. It's got to have drama. Whether it's a quiet, understated melodrama or it's a slap-you-in-your-face drama. A song's gonna have moments."

For someone who's "not a singer" Anita's comments suggest that the lady knows a great deal about the art of singing, a fact clear to any of the five million people who purchased her landmark 1986 release Rapture. It's ironic that Baker, one of the most distinctive voices of the decade, is so self-effacing since both her pure vocal ability and technical understanding of songs are unique.

Anita's special place in American music is confirmed by her second Elektra album, Giving You The Best That I Got. Again, serving as executive producer with producer Michael Powell, Anita displays her talent on sultry r&b, supple samba and bluesy jazz. As Rapture led Billboard critic Nelson George to coin the phrase "retro nuevo" ("an artful blend of graceful contemporary production with a traditional black music sensibility") to describe her approach, Giving will affirm for critics and listeners that Baker is a musical personality whose impact will be felt throughout the '90's.

Out of some 200 songs considered, Baker whittled the number down to 15 and then down to the final eight "moments" that comprise Giving. On side one Garry Glenn, co-writer of Rapture, contributes "Priceless," a comfortable mid-tempo track who's effectiveness is aided by ex-Motown arranger Paul Riser's string chart. "Lead Me Into Love" opens with Baker dueting with George Duke's acoustic piano before building into a stellar pop ballad. The title track composed by Baker, Randy Holland and Skip Scarborough (writer of Earth, Wind & Fire classic "Can't Hide Love"), is an audacious, semi-autobiographical love song highlighted by Baker's thoughtful phrasing and Sir Gant's tasty piano solo. "Good Love," penned by Virgin Records signee Gary Taylor, has a sexy mood created by Synclavier bass and drum tracks, and Baker's own husky background vocals.



Side two opens with "Rules," a meditation on the loss of a lover, that with a lesser singer could have been a wimpy tearjerker, but Baker's voice molds into a celebration of this woman's self-worth. The samba "Good Enough" is one of the album's highlights with Gerald Albright's saxophone, journalist-turned-songwriter James McBride's melody, and Baker's ecstatic interpretation. On "Just Because" Baker testifies to love's intensity with the open-hearted enthusiasm that has become her trademark. Giving closes with "You Belong To Me," a tune written by the British team of Graham Lyle, Terry Britten and Billy Livsey, that with its inventive synthesizer programming creates a techno-pop sound that contrasts nicely with Anita's always natural delivery.

Anita's musical career began at age 12 when she began singing around Detroit with her grandfather, a traveling minister. Her introduction into secular music came when she started listening to Detroit's WJZZ and began gigging with "basement bands" formed by classmates and choir members, singing everything from jazz standards to Led Zeppelin (she does a great version of "The Immigrant Song"). After high school she spent the next two years moving from band to band until a member of Chapter 8, then one of Detroit's top club bands, invited her to audition.

Looking back Baker recalls, "Everything I learned about music I learned from that band." Her on-going relationship with Chapter 8 had a short and long term impact on her career: she made her recording debut with Chapter 8 in 1980 and sang lead on the minor hit "I Just Wanna Be Your Girl"; which began a friendship with keyboardist Michael Powell that would years later culminate in Rapture and Giving You The Best That I Got.

After Chapter 8 was dropped by Ariola, a discouraged Baker spent a few years as a legal secretary before recording The Songstress for a Los Angeles based independent label. That album spawned the top ten black single "Angel" and first made a national audience aware of her jazz-r&b synthesis. A conflict with that company led to a law suit and inactivity for Baker until she was signed to Elektra by Chairman Bob Krasnow.



Trusted with creative control of the project, Baker executive-produced an album that won Grammys for R&B Female Vocalist and R&B Song of the Year ("Sweet Love"); was designated best female singer in Rolling Stone's critics poll and best new female singer in that magazine's fan poll; and garnered either awards or nominations from every significant musical competition in the United States and overseas.

A marathon tour of the United States and Europe followed, which included a triumphant appearance at the Montreaux Jazz Festival, where she performed a set that included music associated with Billie Holiday and Van Morrison. At Montreaux she worked with George Duke, who serves as her musical director. Her only recorded performance since Rapture, the duet with the fellow Detroiters The Winans, "Ain't No Need To Worry," won a Grammy for best gospel performance by duo or group.

Unlike a lot of "recording artists," Baker is a student of the singing art who deeply understands the intricacies of her voice. So when Baker seems to be improvising her song order on stage it's because "I wait for my voice to be ready to sing certain songs." The intimacy of her voice on record is partially a by-product of "recording with two microphones." "One feeds into the console, the other into my headset because I like room sound. That allows me to hear how I'm really sounding as opposed to hearing my voice interpreted by the microphone."

Finally, to understand Baker's commitment, you have to know that she, in total disregard of current superstar singer norms, is in the studio during the entire recording process, singing along with the musicians as the basic tracks are cut. In an era when most singers are so divorced from the recording process they are said to "phone in" their voices, Baker's attitude is so old fashioned it's progressive. She acknowledges, "Sometimes the musicians don't want me in there, but I'm there. There is a relationship between the singer, musician and the song you just can't get when the singer is alone in an isolated room." What it boils down to is Anita Baker, again giving it the best she's got.

GOOD ENOUGH

Words and Music by
JAMES McBRIDE and
ANITA BAKER

Ah, you can count on me for anything you choose
Say, but the best that I can offer is love true
Still I know you wonder why this love of mine seems to die
As if I live in the clouds and you live in the sea

Now you can bet your bottom dollar that I love
Now for a basic fact like that you'll need no clue
I just hope you think I'm good enough
I hope you think I'm girl enough
I hope you believe in chemistry for two

I really do - I do
My my baby - I'm telling you, honey

For your love baby, said I would walk through fire
For this love honey, said I would reach my highest ground
For this love baby, there ain't nothin' that could turn me around
I'll never let you down

For your love baby, I'd take a walk through fire
For this love honey, said I would reach my highest ground
For your love baby, there ain't nothing that could turn me...

I'd die for your love, lie for your love
I'd even touch the sky for your love

Baby, bet your bottom dollar that I'm gonna love you
Said for a basic fact like that you'll need no clue
I hope you think I'm good enough
I hope you think I'm girl enough
I hope you believe in chemistry for two

I tell you I hope you think I'm girl enough
I hope you think I'm good enough
I hope you believe in chemistry for two

I really do

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GOOD ENOUGH

Moderate samba feel $\text{♩} = 84$

Words and Music by
JAMES McBRIDE and
ANITA BAKER

G \flat maj7/A \flat **D7(9)**

Fm7/A \flat **G \flat m6/D \flat** **Fm7/A \flat** **G \flat m6/D \flat** 3

Fm7/A \flat **G \flat m6/D \flat** **Fm(7)/A \flat** **G \flat /A \flat** 3
Ah, you

D \flat maj9 3 **G \flat m6/D \flat** **D \flat maj9**

can count on me for an - y - thing — you choose.

D_bmaj9

Say, but the best that I can offer is love

G_bm6/D_b

F7sus

F7 (b⁹)_{b5}

F7 (b⁹)_{b5}/A

B_bm7

A_bm7

D_b7

true. Still I know you won - der why this

G_bmaj9

G_bm6/E_b

B_bm7

— love of mine seems do or die, as if I live in the clouds

E_b7

E_b7/G

G_b/A_b

D_bmaj9

G_bm6/D_b

— and you live in the sea. Now you can bet your bot - tom dol-

D_bmaj9

G_bm6/D_b

lar that I love you. Now for a ba - sic fact like that

F7sus Adim7/F B^bm7

1. *To next strain*

2.3. *Repeat and fade*

B^bm7 Eb9 G^b/Ab 1. *To next strain*

D^bmaj9 G^bm6/D^b D^bmaj9 G^bm6/D^b

G^bmaj9/Ab D7(b9)

D_bmaj9 **G_bm6/E_b** **D_bmaj9** **G_bm6/E_b**

tell-ing you.

D_bmaj9 **G_bm6/E_b**

C7sus **F7(♭9)** **G_bmaj9**

For your love, ba-by,

G_bm6 **B_bm7** **G_bmaj9**

I'd take a walk through fire. For your love, hon-ey,

G_bm6 **B_bm7** **G_bmaj9**

said I will reach my high-est ground. For this love, ba-b-y,

G_bm6

1. **D_b/F**

D_b9/A_b

G_bmaj9

there ain't noth - ing that could turn me a - round.

F7 aug (-9)

2. **B_bm7**

I'll nev - er let you down.

noth - ing that could

B_b/G

B_b/C

Fmaj9

Fm7

B_b7

turn me.... I'd die for your love,

lie for your love.

E_bmaj9

B_bm7/E_b

A_b9

D.S. §

I'd e - ven touch the sky, for your love.

Ba - by,

GOOD LOVE

Words and Music by
GARY TAYLOR

Ah, many days it goes unspoken
But this desire never seems to go away
It's gonna take much more than hope to bring you close
I think I'll pray

I hear you say you've got a lot to give up
And there is so much more this heart of mine can take
If what you have to bring to me is positive you send it right away
Right away

Chorus 1:

I want to know what good love feels like
Good love, good love
I want a love that's sure to stand the test of time
I want to know what good love feels like
Good love, good love
Morning, noon and night, forever all my life
Good love, good love
Good love, good love

There is a void that stands between us
And it seems it's getting harder to relate
Never in my wildest dreams did I imagine
Life this way

Repeat Chorus 1:

Chorus 2:

I want to know what good love feels like
Good love, good love
I want a love that's sure to stand the test of time
I want to know what good love feels like
Good love, good love
Hear me when I say, bring it to me baby

Babe, you're the man I hear you say you are
I don't quite understand why loving me is so hard
Never have I felt the need to be this close
Words cannot say, heaven only knows

Repeat Chorus 1 to Fade

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GOOD LOVE

Words and Music by
GARY TAYLOR

Moderate beat $\text{♩} = 76$
Gm7

Am7/E Gm7

Am7/D

Gm7

Am7/E

E♭maj9

Am7/E

Am7/D

1. Ah,

Verse 1:

Gm7

Am7/E

Gm7

man-y days— it goes— un-spok-en, but this de-sire— nev-er seems to go— a -

Am7/E

E♭maj9

way.

It's gon-na take much more than

Good Love - 4 - 1

Verse 2:

hear you say— you've got a lot to give— up,
and there is

Gm7

The musical score for the second verse of "The Star-Spangled Banner" is shown. The top staff is in treble clef, B-flat key signature, and common time. The lyrics are: "so much more this heart of mine can take." The bottom staff is in bass clef, B-flat key signature, and common time. The music consists of eighth and sixteenth note patterns.

Ebmaj9

A musical score page featuring a treble clef staff and a bass clef staff. The vocal part begins with a melodic line consisting of eighth and sixteenth notes. The lyrics "If what you have— to bring— to me is pos-i-tive, you send it right a-way,—" are written below the staff. The piano accompaniment is provided by harmonic chords. The page number "3" is located in the top right corner.

Cm/B_b B_b/C

Chorus:

Gsus/A

Chorus:
Gm7

Cm/B♭ B♭/C

right a - way. I want to know what good love feels like,

Am7/E Gm7

(good love, good love). I want a love that's sure to stand the test of time.

Am7/E Gm7 Am7/E

time. I want to know what good love feels like, (good love, good love).

E♭maj9 1.
Am7/D

Morn - ing, noon, and night, for ev - er all my life.

Gm7 Dm7 Gm7

Good love, good love, good love, good love.

D.S. §§

E♭maj9 **D.S. §§** **2.4.5.** *Repeat ad lib. and fade*

Am7/D **3.** **Am7/D**

Bridge:

E♭

B♭/D

Am7/D

D♭maj9

E♭/B♭

Dm7

Am7/D

D♭maj9

D7sus

D.S.S. §§

Verse 2:

There is a void that stands between us,
And it seems it's getting harder to relate.
Never in my wildest dreams did I imagine life this way.

Chorus 2:

I want to know what good love feels like
(good love, good love).
I want a love that's sure to stand the test of time.
I want to know what good love feels like
(good love, good love).
Hear me when I say, bring it to me baby.

(To Bridge:)

JUST BECAUSE

Words and Music by
MICHAEL O'HARA, SAMMY McKINNEY
and ALEX BROWN

When I think about how much I'm loving you
No limitations, no set of regimented rules
I'm amazed how much this love has touched my life
And the commitment that we share is a welcome sacrifice

This must be, sweet fatal attraction
My life long date with destiny
Love this strong, it just brings out the passion
I never knew was here in me

I love you just because
I love you just because
Just because I do, my darlin'
Emotions more than words can help me say
I love you, baby, just because you're you
Just because you're you

You're a diamond in my mind, a treasure found
A precious gem to me you're so nice to have around
I'm so glad I took the path that led to this
And it's amazin' loving you, I'm doin' things I never thought I'd do

I don't know, there ain't no explanation
Of why I'm sharin' love at last this way
I won't try to work out all my reasons
I'll use these words to simply say

I love you just because
I love you just because
Just because I do, my darlin'
Emotions more than words can help me say
I love you, baby, just because you're you

I love you just because
I love you just because
Just because I do, my darlin'
Emotions more than words can help me say
I love you, baby,

Could it be that there's more to this than meets the eye
Maybe that's the reason why
All I know is when I'm in your arms it feels all right
I'll hold you tight and I come alive

I love you just because
I love you just because
Just because I do, my darlin'
Emotions more than words can help me say
I love you, baby, just because you're you

til fade

JUST BECAUSE

Words and Music by
MICHAEL O'HARA, SAMMY McKINNEY
and ALEX BROWN

Moderate beat $\text{♩} = 88$

Musical score for the first section of "Just Because". The key signature is B-flat major (two flats). The tempo is Moderate beat $\text{♩} = 88$. The first measure shows a piano dynamic *mp* followed by a bass line. The vocal line begins with "(you.)" in parentheses, followed by lyrics in parentheses: "(just because you're you...)".

Musical score for the second section of "Just Because". The key signature changes to E-flat major (one flat). The vocal line includes "my, my" and "ooh". The lyrics "Just because you're you" are written below the staff. The piano part includes chords labeled $E\flat/D\flat$ and $D\flat \text{maj} 9$.

Musical score for the third section of "Just Because". The key signature changes to B-flat major (two flats). The vocal line includes "think a - bout — how much I'm lov - ing you," and "no lim - i - no treasure". The piano part includes chords labeled $E\flat/A\flat$, $A\flat$, $E\flat/F$, and $Fm7$.

Musical score for the fourth section of "Just Because". The key signature changes to D-flat major (one flat). The vocal line includes "ta - tions, found no set of reg - i - men - tal rules, a precious gem to me I'm a - you're". The piano part includes chords labeled $D\flat \text{maj} 7(9)$ (with a note in parentheses) and $B\flat m7/E\flat$.

Just Because - 4 - 1

E♭/A♭ A♭ Cm7

mazed how much this love has touched my life.

so nice to have around

And the com -
I'm so

Fm7 Cm7 Fm7

mit - ment that we share is a wel - come sac - ri - fice.

glad I took the path that led to this

Cm7 D♭maj7 Cm7 Fm7 B♭m7

This must be sweet fa - tal at - trac - tion, my life - long date with des - ti - ny.

it's amazing I'm doing things I never thought I'd do

B♭m7/E♭ Cm7 D♭maj7 Cm7 Fm7

Love— this strong, it just brings out the pas - sion I
I don't know there isn't no explanation

Just Because - 4 - 2

I won't try to work out all my reason,
I'll use these words to simply say,

Chorus:

Gbmaj7(9)
(6)

Bbm7/Eb

E/F/A/B

Ab

nev-er knew was here in me.
why I'm shakin' love at last this ca'

I love you just be - cause,— I love you
mf

Eb/F

Fm7

Cm7

Fm/C Cm7

Bbm/Ab Ab/C

just be - cause,— just be-cause— I do,—

my dar - lin'.

Dbmaj7

Cm7

(you)

E - mo - tions more than words can help— me say— I love you,

Gbmaj9

1. Bbm7/Eb

D.S. %%

2.4.5. Bbm7/Eb

Repeat ad lib. and fade

just be-cause —you're

I love— you

+ I love you, + I love you, too

3.
B_bm7/E_b C7(9) / Bridge:
E Fm7

A_bmaj7/B_b B_b13

Could it be that there's more to this than meets the

E_b maj 9 A_b maj 9

eye? Ba - by, that's the rea - son why.

Fm7 A_bmaj7/B_b B_b13

All I know is when I'm in your arms, it

B_bm7 B_bm7/E_b D.S.S. §§

feels all right;— I'll hold on tight, and I come a - live. I love you

Verse 2:

You're a diamond in my mind, a treasure found,
A precious gem to me; you're so nice to have around.
I'm so glad I took the path that led to this,
And it's amazing, loving you, I'm doing things I never thought I'd do.
I don't know, there ain't explanation of why I'm sharing love at last this way.
I won't try to work out all my reason; I'll use these words to simply say:

(To Chorus:)

PRICELESS

Words and Music by
GARRY GLENN

When you ask me how I feel about you
I tried to find the word that best describes you
You are to me like a precious jewel, so valuable, baby
You shine so bright, lighting up my life with pure delight

You are so priceless to me
And loving you has made me see
With your love, I can do most anything

You are so priceless to me
You're like the first rainbow in spring
Your love comforts my heart with joy you bring

I envision you and me in love together
Coming closer as we share each day together

Give me all the gold in the world
It will not replace this love, baby
Take a diamond ring worth a lot
What we got, cannot be bought or sold

You are so priceless to me
And loving you has made me see
With your love, I can do most anything, baby
Yes sir
You are so priceless to me
You're like the first rainbow in spring
Your love comforts my heart with joy you bring me

Never had a lover, babe
My baby, my baby, my darlin'

You are so priceless to me
And loving you has made me see
With your love, I can do most anything

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PRICELESS

Words and Music by
GARRY GLENN

Moderate beat $\text{♩} = 100$

1.

C \sharp (9) **C \sharp 7/B** **C \sharp m7/F \sharp** **Amaj9/B**

mp

Verse:

2.

B/E **%** **E**

B/C \sharp **C \sharp m7** **F \sharp 9**

1. When you ask
mf vi - sion you and how I feel a - bout -

D/E

Cmaj7 (+5)/G \sharp **B/C \sharp** **C \sharp m7**

B/F \sharp **E/F \sharp** **F \sharp 9**

you, — I tried to find the word that best de -

- er, — com - ing clos - er as we share each day to -

D/E

C \sharp (9)

C \sharp 7/B

scribes you. — You are to me

geth - er. — Give me all the gold

Priceless - 2 - 1

C#m7/F#

A/B

like a pre-cious jewel,
in the world, it will not
so val - ua - ble,
re - place this love,
ba - by.
ba - by.

C#(9)

C#7/B

C#m7/F#

A/B

You shine so bright,
Take a dia - mond ring
light - ing up my life
worth a lot; what we got
with pure de - light.
can - not be bought.

Chorus:

Amaj7

G#m7

Amaj7

D/E

You are so price
or sold. *mf* less to me,
less to me,
and lov - ing you has made me see..
you're like the first rain - bow in spring..

E/F#

D#m7

G#m7

C#m7/F#

With your love,
Your love com - I can do most an - y - thing.
forts my heart with joy - you bring..

1.3.4.

Repeat ad lib. and fade

A/B

Amaj7

You are so price -

2.

A/B

D.S. §

2. I en -

LEAD ME INTO LOVE

Words and Music by
STEVE LANE & LARRY PRENTISS

We may never understand
If love just happens or it's planned
We must believe our spirits know somehow
Baby, we can't stop the falling we feel now oooh

New emotions overflow
And now this heartbeat wants control oooh baby
If the love was meant to be so strong
Something close to magic's coming on

Take my heart and lead me into love
Light the way for me
Without your touch I cannot see
Lead me into love
I'm deep in the miracle of you oooh

When we feel excitement rise
We'll share the secrets found in lover's eyes
You'll speak the words of love, I'll speak them too
Baby, ain't no stoppin' me when I'm near you

Honey take this heart and lead me into love
Light the way for me
Without your touch I cannot see
Lead me into love
I'm deep in that miracle of
Deep in that miracle, I love you, baby yeah

Uh huh, I keep tellin' you
Uh huh, bring it to me baby
I need you to bring me the miracle, baby
Honey won't you

Let our hearts meet
I know that I'm no good, baby
'Til you show me
That your desire is complete and I'm all yours oooh

Baby, baby, baby show me
Teach me the way, baby
Deep in the miracle of

C'mon show me child
Shine, shine your light on me
I can't see without you
I can't move without you
I can't live without you

Baby, shine, shine your light on me
Sweet light of love, baby
Deeper, baby, deeper, baby

LEAD ME INTO LOVE

Words and Music by
STEVE LANE &
LARRY PRENTISS

Slowly $\text{♩} = 60$

Piano accompaniment in 4/4 time, key of B-flat major. The score shows a treble clef and a bass clef staff. Chords indicated above the staff include B-flat major 9, A-flat major 7, C-sus, C, Dm7/C, A aug/B, B-flat major 9, and A-flat major 7.

Verse One:

Piano accompaniment in 4/4 time, key of B-flat major. The score shows a treble clef and a bass clef staff. Chords indicated above the staff include C-sus/G, Dm7, B7 (+9), B-flat major 9, Am7, and Dm7. The lyrics "We may nev - er un - der - stand" are written below the staff.

Piano accompaniment in 4/4 time, key of B-flat major. The score shows a treble clef and a bass clef staff. Chords indicated above the staff include B-flat 6, B-flat major 9, Am7, and D7 (-9). The lyrics "if love just hap - pens or it's planned. We" are written below the staff.

Piano accompaniment in 4/4 time, key of B-flat major. The score shows a treble clef and a bass clef staff. Chords indicated above the staff include G major 7, G aug, Am7, and Bm7 (-5)/F. The lyrics "must be - lieve our spir - its know some - how. Ba - by," are written below the staff.

Medium beat $\text{♩} = 80$

The musical score consists of five staves of music, each with a treble clef and a bass clef. The first staff starts with Gm7, followed by F/A, B♭maj9, B7(-5), and B♭maj9. The second staff starts with Am7, followed by Dm7, and B♭maj9. The third staff starts with Am7, followed by Dm7, Gm7, B♭aug, C7aug, Dm7, and G7. The fourth staff starts with B♭m7, followed by B♭/C, and C7aug. The fifth staff is a Chorus section starting with %% Fm7, followed by B♭m7, Cm7, D♭maj7, and B7.

Chorus:

we can't stop — the fall-ing we feel now — New e - mo - tions o -
- ver-load, — and now this heart - beat — wants con -
trol, — ba - by. If the love was meant to be — so strong,
some - thing close — to mag - ic's com - ing on. Take my heart — and...
Lead me in - to love. Light the way — for me, — with -

D♭/E♭ C7/E C7 Fm7 B♭m7 Cm7

out your touch—I can - not see.

Lead me in - to love.

I'm

1.
D_bmaj7 D_b/E_b Edim Fm7
D/F_# A_bm6/B
D.S. $\frac{2}{3}$

deep in the mir - a cle of you.

2. **D_bmaj7** **B_b9** **D_b/E_b** **C7** *To next strain*

deep in— that mir - a - cle,

deep in— that mir - a - cle.

3.4.
D_bmaj7 **B_b7/D** **D_b/E_b** *Repeat ad lib. and fade*
C/E

deep in that mir - a - cle,
 deep in that mir - a - cle.

Fm7 F7 A^bm6/B

Light the way so I can see.

I keep tell-ing you,

you make the mir-a-cle hap-pen, ba - by; you make the mir-a-cle,

ba - by,

I need you.

Tell me when our hearts meet; hon - ey, won't you

Bmaj9

love me, let our hearts meet. I know that I am

D_bmaj7

no good, ba - by, 'til you show me

Bmaj7

that your de - sire

B_bm7

D_b/E_b

C7

D.S.S. **%%**

is com - plete and I'm all yours.—

Verse 2:

When we feel excitement rise
 We'll share the secrets found in lover's eyes.
 You'll speak the words of love; I'll speak them, too;
 Baby, ain't no stoppin' me when I'm near you.
 Honey, take this heart and...

(To Chorus:)